

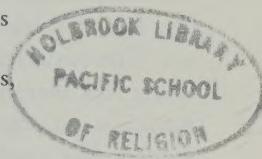
# The Hymn

OCTOBER 1971

## *Make Us, O God, A Church that Shares*

Tune: *All Saints*

Make us, O God, a Church that shares  
Thy love for all mankind;  
That lives the truth thy Word declares,  
And heeds the Master's mind.  
Help us reach out with loving hands,  
In times that try the soul,  
With sympathy that understands  
And makes the needy whole.



Make us, O God, a Church that cares  
For every human need;  
That suffers when one life despairs,  
And moves to intercede.  
Give to our voice prophetic power  
That stirs each wavering heart  
To meet the challenge of this hour  
And take a noble part.

Make us, O God, a Church that dares  
Courageously to act;  
That clothes with flesh its fervent prayers  
And makes the Gospel fact.  
Now thrust us from the cloistered halls  
Where fearful souls might hide,  
And send us forth where duty calls  
To serve the Crucified!

H. VICTOR KANE  
Binghamton, N. Y.

## Hymns on the Stewardship of the Environment

**O**N THE EVE of the fiftieth anniversary of the founding of the Hymn Society of America, there looms across the nation and across the Earth a problem scarcely recognized in 1922—mankind's rapidly widening need to preserve the environment of the planet Earth. It is basically a problem of stewardship, the preservation of God's Earth so that oncoming generations may continue to enjoy its bounty.

It is a problem of religion: of man's responsibility to God, and man's responsibility to his fellowmen. It is a relatively new emphasis for the preacher and the congregation, for the teacher and the class. But it is vital for mankind.

The realization of the need has come upon the churches so suddenly that there is very little in our prayerbooks—and even less in our hymnals—to express our hearts and minds to God or to men on the subject. We need hymns and prayer-hymns on "man's stewardship of the Earth environment."

The Hymn Society of America is therefore asking hymnwriters—and others who are moved by the situations—to compose verses suitable for singing on this fundamental religious problem—hymns that will speak to God and also move men to action.

Professor Anastasia Van Burkallow, of the Hunter College faculty, and a member of the Executive Committee of the Hymn Society of America, summarizes the situation as follows:

"From the Earth come all the materials that support our bodies and build our civilizations; and from its beauties and wonders we derive inspiration for our minds and spirits. And yet because of our greed and our ignorance and our rapidly growing numbers we are fast destroying these great resources on which we depend for our very existence.

"We need to be reminded that these good gifts come to us from God the Creator, to whom we should give thanks; and that we hold them in our possession not as outright owners but as his stewards, responsible for their preservation and even for their enhancement, because of the power he has given us to be co-creators with him.

"Only by widespread acceptance of such a spirit can we hope to turn back the forces of destruction that threaten us on all sides. This requires an educational campaign to rebuild man's attitudes, and as part of its fiftieth anniversary celebration the Hymn Society sends out a call for hymns that will provide inspiration and guidance for such a campaign."

# The Hymn

Published by the Hymn Society of America, New York  
Volume 22 October 1971 Number 4

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THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of *THE HYMN*, \$6.50 yearly (accredited student members, \$4.00).

All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: (212) RIverside 9-2867.

All correspondence concerning THE HYMN should be directed to William Watkins Reid, 475 Riverside Drive, New York 10027.

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## The President's Message

THE HYMN SOCIETY OF AMERICA already has had some response to the suggestion made at the Annual Meeting that members join in a voluntary "Hundred Dollar a Year Club" to help keep the *Dictionary of American Hymnology* project moving toward completion and publication.

A large number of American hymn books—some of them quite rare—have recently been acquired by the Hartford Seminary Library, and a number of these will need cataloging. However, this will not complete the project—some other collections must be examined and additional books catalogued. The amount of money made available for this work will determine the time required for completion.

Parenthetically, Dr. Ellinwood and Mrs. Lockwood have already given their trained services over a number of years without financial compensation: the library aides (employed mostly during their vacations from academic studies) are paid a modest wage.

Plans are going forward for the 50th anniversary of the organization of the Society (1922-1972). We urge out-of-town members especially to plan to attend the Annual Meeting of the anniversary year on May 6 and 7 in New York City. On the 7th there will be a Hymn Festival in St. Bartholomew's Episcopal Church.

We are gratified to find that increasingly the new hymns from our pamphlets are finding place in practically every major hymnal newly published in America and throughout the English-speaking world. This year there were 28 of "our hymns" in one new congregational volume and 15 in another.

We trust that many of our members and their friends will contribute to a Fund, recognizing the 50th anniversary, as an aid to continuing and expanding the work of the Society through future years. Such gifts should be sent to the Treasurer of the Hymn Society at 475 Riverside Drive, New York, N. Y. 10027. (Such gifts are tax-deductible.)

Our timely booklet, "Hymns for the 70's" is meeting a gratifying response. New tunes are being received from composers. (Two are in this issue, and others are in the hands of the Tunes Committee.) Our project for 1972—"Hymns on the Stewardship of the Environment"—is both timely and relevant: a description appears elsewhere in this issue.

An effort to double the present 2,000 membership of the Society would be one fitting goal of this anniversary year. That will require the aid of every present member. "Each one enlist one." If you will

# Experiment With a Rural Youth Choir

RUTH DOUGLASS

**T**O EXPLORE a research project as well as to perform a community service this "retired" college professor of music has been experimenting with a youth choir in a rural church and an area chorus centered around a town of 2500.

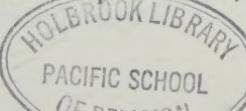
The country church was founded in 1789 and is nominally Congregational, although it is now served by a Baptist minister and has no bureaucratic connections. The leading layman, whose financial support and managerial push have kept the church alive, studied to be a Catholic priest. Denominationalism seems to have no significance. Even church membership has little importance. All are welcome, regardless of creed, to the 9 a.m. service each Sunday.

The attitude is *liberal*. These particular rural residents have no interest in "fire and brimstone" or controversy about the Virgin Birth or theological dissertations or literal scriptural interpretation. But they value dignity, reverence, sincerity, intelligence, vigor.

The hymn book is the *Pilgrim Hymnal* into which Hugh and Ethel Porter poured their life blood. A small electronic organ (alas!) has replaced the rich-toned Vocalian which might have been provided with a motor. An adequate number of choir robes in fair condition are available, testimony to the efforts of previous directors. The acoustics in the simple colonial sanctuary seating 150 are superb.

Could a veteran of Abbey Chapel at Mount Holyoke College with memories of concerts in Town Hall and St. Thomas Church vitalize the music? Would the congregation accept brisk tempos for the hymns and a broadening acquaintance with the contents of their own hymn book? What choral music could replace the gospel song? Would the young people, who outnumber the oldsters in attendance, support a choir which might change their patterns but elevate their sights?

Results are exciting. The organist is musical, intelligent, responsive, cooperative. A choir of 17 fills to overflowing the choir loft and children are clamoring for a junior choir. Except for the minister's wife (a violinist who is a graduate of a Canadian conservatory) and two mothers in the thirties, the singers are teenagers, most of them members of the high school or junior high school choruses in the central school. A gifted baritone of 17 whose family recently moved up from New York sits next to a farmer's son who catches his spark of musicality. A fine tenor who is a processor of honey comes occasionally when he can escape from the bees. Four altos of pleasing quality and musical literacy balance the clear tones of the flutelike sopranos. They practice one evening a week for over an hour.



## THE HYMN

An attempt is made each week to select hymns which center around some theme; choice is left entirely to the director. At each rehearsal the hymns are practiced. One Sunday it may be God in Nature with *For the Beauty of the Earth, Lord of All Being, Fairest Lord Jesus*, with the choir singing *All Creatures of Our God and King* or *The Spacious Firmament on High*, using varied voice combinations. Another Sunday it might be hymns about the church: *The Church's One Foundation, I Love Thy Kingdom, Lord, Christ is Made the Sure Foundation*, with the choir singing *Built on a Rock* from the hymn book, or *There's a Church Within Us, O Lord*.

Another Sunday the hymns might be paraphrases of the 23rd Psalm with the choir singing *Brother James Air*. Or the theme might be *leading* with the choir singing *Lead Me, Lord*. Or the theme might be the *Kingship of God* with the choir singing Clokey's *King of Glory, King of Love, I Will Praise Thee* from *Twelve Hymn Anthems* (J. Fischer). The theme combination is limitless, of course, with the church year, the national holidays, specific world events or local concerns motivating selections.

The minister has arranged two excellent services consisting entirely of hymns, all chosen from the *Pilgrim Hymnal*, interspersed with readings by non-choir teen-agers. When presented with the script, he willingly reads the background of hymns as given in the *Guide to the Pilgrim Hymnal*.

The organist has adopted the suggestion of playing quietly the last phrases of the concluding hymn after the Benediction as a final seal on the service. The congregation which used to burst out immediately into fraternization now stands quiet for that added moment of meditation.

The choir has been excited to learn *There's a Church Within Us, O Lord* which they feel expresses their attitudes. They are now embarked on one of the Sounds of the 70's (*I Will Extol Thee*). With violin obligato they have done the southern hymn tune *The Lone Wild Bird*. The Clokey hymn anthems with their texts by George Herbert delight them. And how they revel on descants!

But this particular group has no interest in "mod" worship. They prefer *Now Let Every Tongue Adore Thee* to the Sounds of the 70's. An effort to bring in a visiting group from *Up With the People* with guitars and percussion was a *dud*. Even an attempt to revive a gospel hymn is not welcomed.

These convictions are evolving:

1. Young people respond to dignified hymns of universal and timeless content if they have vitality and meaning.

2. Young people respond to involvement with great hymns of the church and their link with the past *if* they are presented with enthusiasm and selected with discretion.
3. Young people do not want capitulation to their secular taste in the worship service *if* they are musically literate.
4. Young people are eager to broaden their musical horizons. Two of mine to whom choir scholarships in voice have been given, *glowed* when they sang as a duet Flor Peeters' *Lord's Prayer*.

And these questions about the church of the 1970's recur in my evolving new experience and philosophy:

1. Does the church foster the "generation gap" by concentrating on adults in the main worship service and sending the youth out to their own? Naturally, it is hard for a pastor to prepare a sermon to suit a varied age group, but the mental age of some adults does not equal that of some of the banished. (In our rural retreat there is no separation into age groups. We even tolerate a baby!)
2. Does a choir perhaps offer a maximum of church activity for busy teenagers, giving opportunity to develop a skill, to be a member of a group, to participate in worship and to contribute something personal? Compare this with youth discussion groups about dating techniques or drug problems.
3. Does lowering standards of church music to "Rock" level really "turn on" the young? To be sure we need to reexamine our tried programs but are we sure *they* want us to substitute *their* evolving ones? Maybe *we* have something to offer with pride and not with apology.

### The Area Chorus

A choral group formed from 50 singers recruited within a 30-mile radius has given 8 concerts during the past four years, sponsored by the Area Council of Churches. Gradually the high school singers have joined. A doctor, a high school principal, a college professor, a retired engineer, a painter, a farmer, a lawyer, a minister, teachers, mothers, librarians have collaborated to present Bach's *For Us a Son Is Born*, *Elijah*, *Messiah*, Vivaldi's *Magnificat*, an abridged Brahms' *Requiem*, *Service of Nine Lessons and Carols*, minor pieces by Holst, Pergolesi, Randall Thompson. These concerts have received enthusiastic community support. To identify the singers in tiny hamlets has been one of the fascinating studies!

What treasures lie hidden in these hills! Music, after all, knows no geography, and neither does taste. The rural church *does* have vigor. The small community *does* have talent. It takes courage to find both.

# An Interpretation of Hymnody

LUTHER D. REED

CHRISTIAN HYMNODY as a subject is not as small a study as might be supposed. First of all, it is definitely Christian and not narrowly denominational. In fact, the church hymnal is, next to the Holy Scriptures and the historic creeds, the most ecumenical possession of the Church. The hymn, as an item in the liturgy, has great popular appeal in the opportunity it offers for common action and group expression. The subject is full dimensioned. The features we have already mentioned indicate its breadth, with its material spanning creeds, continents, and centuries; and its thought embracing the full range of Christian belief, experience, and service.

Its depth is shown in the subjects of its concern, which are no less than the glory of God; prayer, praise and thanksgiving offered to Him; the celebration of the great festivals and seasons of the Church; devotional comment upon the Word and Sacraments entrusted to the Church; meditation upon the Kingdom of God, the mysteries of our common faith and the deeper things of the spirit. This dimension also leads us to look beneath the surface of the hymnal text to study the lives of authors and individuals; and also to sense the relations of hymns and authors to great moments in history.

The dimension of height is expressed not only in the spiritual aspirations and uplift which hymnody expresses and achieves; in the loftiness of its themes; its concern for truth, goodness and beauty; but also in the fact that it is an art form with literary, musical and liturgical significance which lifts its material above prosaic levels into the realm of poetry and art.

Thus, as we study our hymnals we find ourselves in the company of the good, if not always the great. Shakespeare, the Brownings, Keats and Shelley are absent from our lists of authors; but we here find Ambrose, the Bernards, Martin Luther and Paul Gerhardt, Bishop Heber, Wallin, Wordsworth, Ellerton, Faber, Whittier and Longfellow, Charlotte Elliot and Frances Ridley Havergal, and many other gifted and godly men and women of the church universal. Nor are we unmindful of the talented translators—many of them poets in their own right—who have broken the barriers of language and enriched our worship with treasures from the Syriac, the Greek, the Latin, German, French, Swedish, Danish, Norwegian, Dutch, Italian, and Indian. Among these we may recall Edward Caswall, John Mason Neale, Catherine Winkworth, Jane Borthwick, Richard Massie, Ray Palmer, Ernest Ryden, Carl Coving, and our own Edward Traill Horn, III;

and perhaps the best of all, Robert Bridges, who through the alchemy of poetry transmuted the leaden lines of one language into verse of burnished gold in another tongue.

Our studies may range from Ambrose in the fourth century to Henry van Dyke and William Pearson Merrill in our own time. They may include poems of Thomas Aquinas and John Henry Newman, as well as the Lutherans Schmolck, Landstad, and Paul Zeller Strodach; the Anglicans, Henry Williams Baker and William Bright; the Baptist Joseph Henry Gilmore; the Congregationalist Washington Gladden; the Episcopalian Walter Russell Bowie; the Presbyterian Louis F. Benson; and the Methodist Georgia Harkness.

If our study leads beyond individual biography we may discover the relationships of authors and hymns to broad historical or cultural movements, to monasticism, the Reformation, to liturgical, literary, social evangelistic or other movements of universal significance. Luther's "Ein Feste Burg" quickened faith and set a continent on fire. Julia Ward Howe's "Mine eyes have seen the glory of the coming of the Lord" became the Battle Hymn of the Republic after the outbreak of the Civil War. Reginald Heber's hymns affected literary form in subsequent hymnals. John Mason Neale in his translations from the Latin and Greek, and John Keble and Frederick William Faber with their original compositions added interest and strength to the liturgical movement. The hymns of James Montgomery gave vigor to the missionary movement. Our own Philadelphian, Louis F. Benson explored the field of Christian education with his "O Thou Whose feet have climbed life's hill."

What a diversity of personality, occupation, and church connection we find among authors and translators! Pope Gregory the Great, Lutheran Archbishop Johann Olaf Wallin, Bishop Thomas Kingo, the Franciscan lay brother Jacopone da Todi, the lawyer and burgomeister Johann Franck, the Italian St. Francis of Assisi, and the English converted slave trader John Newton; the humble tinker John Bunyan and the poet laureate Robert Bridges; the novelist Charles Kingsley and Cardinal John Henry Newman; the English publisher John Oxenham and the American Quaker John Greenleaf Whittier; or the Minnesota farmer William Johnson, author of the poignant poem "Deep were His wounds and red." We may think of such different women as the introspective Frances Ridley Havergal, the Gospel singer Fanny Jane Crosby, or Georgia Harkness, professor of philosophy and religion.

How rewarding is a study of the tunes that give wings to our hymnal texts. Here are plainsong melodies, German and Scandinavian chorales, French church tunes, folk songs of many countries, English and American hymn tunes in many meters, and even an occasional

Negro spiritual. We seldom find Beethoven, Mozart, Wagner, or other great musicians among the composers of our tunes. However, a host of gifted and devoted men and women have enriched our collections with lovely melodies and fitting harmonies. We find such giants as J. S. Bach and Karg Elert in their church cantatas and mighty organ fugues lifting chorale melodies above the level of congregational song into the realm of great musical art. Similarly Mendelssohn and Handel incorporated German chorales in their immortal oratorios. Edward Grieg's harmonization of a Norwegian folk song made Bishop Brorson's "Behold a host like mountains bright" the best known Scandinavian hymn in the English speaking world.

Perhaps this thumbnail sketch, which glimpses horizons but never reaches boundaries, may remind us of the worth, the significance, and the greatness of the subject of our study—the hymnody of the Christian church.

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*from page 98*

Writers should send new hymn texts to the *Committee on Environmental Stewardship Hymns*, Hymn Society of America, Room 242, at 475 Riverside Drive, New York, N. Y. 10027. They should be in the mail by February 28, 1972. Authors should keep copies of their manuscripts. The Society hopes to copyright and publish a group which will be judged the best by a committee of judges; and to ask musicians to compose new tunes for them.

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*from page 100*

send to me, at the New York office, the names of possible new members, I will see that information re the Society and invitations to join are sent to them.

The Society is a non-profit (or non-commercial) body. Satisfaction in fulfilling the hymnic needs of the members and of the Church is its sole reward. Will you help?

J. VINCENT HIGGINSON

# Five Modern Hymns and Their Rationale

J. SCHONEBERG SETZER

THE HYMN, or religious song, probably has the most widespread and profound effect of any form of poetry. The frequent repetition of a hymn by a great diversity and number of people, both corporately in song and privately in prayer and meditation, should be sufficient in itself to sustain our respect for this art form. It is quite probable that more of the revolutionary changes and spiritual advancements made by the human race have succeeded on the wings of song than have succeeded on foot as mere literary pedestrians. This probability tends to be forgotten in an era when the religious leadership has generally forgotten that hymns must always be concerned with the burning issues of the day and with the needs that are currently being felt by the human heart.

Because of the continuity aspect of our religious traditions it seems that whether a particular set of musical "wings" is a period piece is not important to worshippers. What evidently is important is that it be a high quality piece, and that the lyrics be relevant to the present day. For antiquity itself is hardly repellent to an institution whose members believe in a meaningful eternity that encompasses past, present and future. Stagnancy, however, is repellent to people.

Consequently we find that new generations confronted with new challenges and new problems tend to be satisfied only briefly—if at all—with transitional hymns in which beloved old music is set to trivial modern lyrics, or in which antiquated religious concepts are fitted out with quality modern music. In contradistinction to these brief-lived, unsatisfying types there are four categories of hymns which do seem to make a deep impression: first, the old hymn with heart-stirring music and with words that thus far seem to have a permanent relevancy; second, the transitional hymn using old music that has passed the test of time and that now bears aloft meaningful modern wording; third, the transitional hymn that employs a contemporary musical idiom to accompany ancient words which still speak to the soul; and fourth, the new hymn that is composed entirely for the present age out of the materials of the present.

Thus far, unfortunately, the institutional churches have paid precious little attention to these apparent facts of hymnodic life. And when-

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*The author of this article is both a clergyman and an educator—holding B.D. and Ph.D. degrees. He is a member of the faculty of Hartwick College, Oneonta, N. Y.*

ever the churches have attempted to relate to the present, the fact that the average contemporary church musician is theologically uninformed, and thus bound to an out-dated orthodoxy, has generally resulted in faddish hymns and liturgies in which unexamined traditional religious conceptions are communicated through a modern musical style. But as one of my more aware students reported his reaction to this type of avant garde effort, "A broken down old car in bright new paint is still a broken down old car." Today a growing number of liturgically frustrated Christians is beginning to feel that there is still far too little experimentation with the last three of the four categories of effective hymns which were mentioned above—and also that too little effort has been expended in determining which ancient hymns will fit in the first category—at least with a little "fixing."

To fill some of this hymnodic void it was early found in my own parish ministry, and now in my teaching ministry, that on occasion the person who is aware of a particular deficiency simply has to compose his own hymns. Because new tunes do not seem to come to me readily, thus far only the tunes of others have been used. Sometimes the tunes that are chosen have a sacred, at other times a secular, background. Martin Luther is famous for having said, "I don't see why the Devil should have all the good tunes." And today there seems to be no good reason why we cannot be just as quick as he to take a vital folk tune that is encrusted with a heritage of barroom gusto and baptize it for ecclesiastical usage.

Below are five hymnic efforts attempted by me with the assistance of my wife, Rossina. Each one is preceded by a brief explanation of its reason for being. In the more narrow sense of the term "hymn" perhaps numbers three and four would more properly be called "songs."

The first, and most recent of the five is *Father God, Mother Earth*, written because of man's blind and greedy abuse of nature—because of man's wastefulness and pollution that is threatening all living things with extinction. Western man has traditionally taken the divine command in the Genesis creation stories to "Be fruitful and multiply, and fill the earth and subdue it, and have dominion over the fish of the sea and over the birds of the air and over every living thing that moves upon the earth" as an unlimited license to destroy. But the same stories also speak of how God put man into a garden to tend it. The love of God for his creation, and man's ecological interdependence with all living things has too long been overlooked by hymn writers. The tune FINLANDIA has a mood of sober passionate dedication that seemed quite appropriate.

*Father God, Mother Earth*

Dear Father God, help us care for our Mother,  
 This Earth so fertile, generous and fair.  
 She bears us lovingly upon her vastness  
 To share her precious water, soil and air.  
 Yet in our greed we squander all these riches,  
 And life is blighted for us everywhere.

Earth's green garb's torn, her veins of water poisoned.  
 Her sweet breath's fouled, her fair flesh gouged and raw.  
 Slain now are species in her womb for eons.  
 Yet we see not this carnage as a flaw.  
 O Father God, help stop this mad destruction!  
 And may we prize Life's unity as Law.

In You, O God, we move and have our being.  
 All things that live, exist within Your Love.  
 When we destroy one part of Your Creation,  
 We injure You, and dim the joy above.  
 So help us guard, restore and tend our Mother,  
 'Til toward the Earth we're harmless as the dove.

The hymn *Discipline* was written for parents and young people in an age when lack of spiritual discipline in our over-relaxing culture is causing a deficiency in needed character backbone that blights the order and depth of family life, and that robs young people of the fulfillment of much of their potentiality. Its tune, FOUNDATION, is an old American folk melody that was sung in the hard centuries of Southern pioneer life, and manifests the solid, deliberate determination of our forebears to persevere and triumph in life's battle.

*Discipline*

Give me discipline, Father, the soul's self-control  
 That must guide every act if my life's to be whole.  
 Help me always to pray in an orderly way  
 To have strength when required for the needs of the day.

Give me discipline, Father, to love those who hate,  
 To forgive those who harm, without making them wait.  
 Help me cling to the right when the wrong seems so dear.  
 And to stay in the path when the way is so drear.

Give me discipline, Father, to do well each day  
 Some good deed of true love, and not while time away.

## THE HYMN

Help me to meet obligations that rise through the year  
And to face every problem with courage and cheer.

Give me discipline, Father, a lead place to take,  
And to follow when good, for my brother man's sake.  
Help me speak when it's wise, and be still when it's best,  
And not falsely to blame, or hide sin unconfessed.

Give me discipline, Father, to strive toward high goals  
And to seek for all men the most noble of roles.  
Help me mold useful skills that my fellowmen need,  
And the call to much practice to faithfully heed.

Give me discipline, Father, to hope for the best,  
To do all that I can, and trust you for the rest.  
Keep me eager to live an inspired life, I pray,  
And to help all men gain a more glorious day.

*Happiness* and *Love Everyone* are young people's hymns—or songs. Perhaps too much of traditional Christian hymnody berates the wickedness of man and mourns the trials of life in the world, thus giving the impression that either God has so botched up the job of creating and sustaining man, and/or has been so successfully resisted by the forces of evil, that saintliness must be primarily a long-faced style of existence. But *Happiness* attempts to communicate that "joy in the Lord" which was characteristic of the first Christians, and of those persons in every region and religion who have mystically experienced what they can interpret only as a personal concern for them that is pulsing steadily at the heart of the universe. *Happiness* is sung to the tune of "There'll be a hot time in the old town tonight"—a tune which simply cannot be sung by a melancholiac.

*Happiness*

Happiness descends from God above!  
Happiness is found in sharing Love!  
Happiness is gentle like a dove!  
Let's be happy, be happy, be happy!

Our Father's Love wants children on the earth!  
Our Father's Love has brought mankind to birth!  
Our Father's Love should fill us all with mirth!  
Let's be happy, be happy, be happy!

Jesus lived to woo us from our sin!  
Jesus died that we new life could win!

Jesus showed that we can go to Heav'n!  
Let's be happy, be happy, be happy!

God's spirit speaks into each human soul!  
God's spirit helps us each to choose our role!  
God's spirit cheers us onward toward our Goal!  
Let's be happy, be happy, be happy!

Happiness descends from God above!  
Happiness is found in sharing Love!  
Happiness is gentle like a dove!  
Let's be happy, be happy, be happy!

*Love Everyone* attempts to further the universalism of brotherly love that the Fatherhood of God requires. This is the universalism that perennially attracts people to the great-souled prophets of old Israel and to Jesus of Nazareth, and that is perpetually at war with the evolved instinctive "in-group versus out-group" perspective of man. The fact that even the churches often tend to foster the natural in-group mentality in their denominational and congregational life, requires that christendom fortify its universalism of love with stirring hymns that communicate the joy of not having to exclude others or maintain barriers. *Love Everyone* is sung to the circus tune of "The Man on the Flying Trapeze." This tune has a lilt of delight that is characteristic of unfettered Love.

#### *Love Everyone*

Our Master has taught us to love everyone,  
Whether they're boring or whether they're fun.  
Whether they're friendly or whether they're mean,  
God's Love in action is seen!

Our Master has taught us to love everyone,  
Whether they're daughter or whether they're son.  
Whether they're copper, or dark brown, or white,  
All should be dear in our sight!

Our Master has taught us to love everyone,  
Whether they've riches or whether they've none.  
Whether they're beauties or whether they're plain,  
Love nurtures all like the rain!

Our Master has taught us to love everyone,  
Whether they're losers or whether they've won.  
Whether they're distant or whether they're near,  
We must have Love that's sincere!

*Refrain*

Our Master in Love for men offered his life,  
 And he wants us doing the same! (the same!)  
 So whenever you want to be like Jesus Christ,  
 Then you must love all in God's Name! (O!)

(The refrain after the fourth stanza is optional.)

Finally there is *Thank You*, a hymn to which I am only one of the contributors. Under its original name "Danke," this hymn won first prize in a German hymn festival about a decade ago. It was created by a group of young East German workers who because of their Christian faith were not permitted entrance to the advanced schools and preferred professions. Yet in their social deprivation they could still sing that they had been deprived neither of the blessings that really counted, nor of the ability to see God's mercy in every little thing. Dr. Frederick Herzog, the chairman of my doctoral committee at Duke University, first translated the lyrics from the German. I have altered his effort in a number of places, with his agreement. The beautiful jazz tune to *Thank You* is unique. It has a beat which be-speaks determination in adversity, coupled with a rhythm that testifies to the irrepressible happiness of those who know God.

*Thank You*

Thank You, for every newborn morning!  
 Thank You, for every day that's past!  
 Thank You, that on You all my sorrow  
     And fears may be cast!  
 Thank You, for every friend and neighbor!  
 Thank You, for every living thing!  
 Thank You, that I can help Your Kingdom  
     By my laboring!

Thank You, for all the radiant sunshine!  
 Thank You, for all my wealth of joy!  
 Thank You, for color, touch and music  
     In my soul's employ!  
 Thank You, for every lonely moment!  
 Thank You, for sad and dreary hours!  
 Thank You, that by Your hand You steady  
     All my feeble pow'rs!

Thank You, for Jesus' revelation!  
 Thank You, for every spirit gift!  
 Thank You, for guiding by Your teaching  
     When I am adrift!  
 Thank You, Your Love is boundless goodness!  
 Thank You, that heaven stands in view!  
 Thank You, that I can lift my soul  
     In thanks, O God, to You!

*Danke*

arr. by Rossina Setzer

\* Original words and music by Martin G. Schneider, Peter Van Der Haas and Peter Paul VanLelyvend. Copyright 1964, 1971 by Gustav Bosse Verlag, Regensburg, West Germany. Sole selling agent, MCA Music, a division of MCA, Incorporated, by arrangement with Bosworth and Co., Ltd., London, Eng. Used by permission. All rights reserved.

These five hymns are offered here only as an example of one man's efforts at modern hymn creation. It is my conviction that contemporary religious men, whose artistic talents surpass mine, must multiply such efforts a hundred times over, if the spiritual realities that mean so much to us are to sing their way into the souls of men in this fragmented, frenetic, materialistic age.

*There Is Enough to Feed the World*

ZEARFOSS—8. 8. 8. 8. 4.

ROBERT N. ZEARFOSS

E. F. SOULE

Moderato

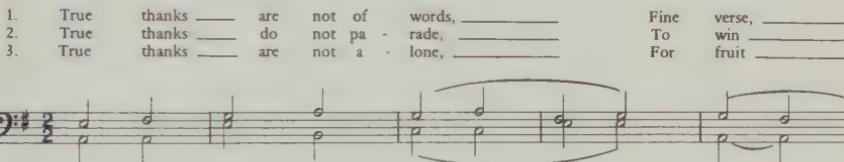
*True Thanks*

TRUE THANKS—6. 6. 6. 6.

WILLIAM WATKINS REID

SHIRLEY LEWIS BROWN

♩ = 66



## *Three Christmas Hymns*

### *In Bethlehem a Child Is Born*

In Bethlehem a Child is born:  
Let darkness end: salute the morn!  
Alleluia, Alleluia.  
Lift up your voice with joy and sing:  
Come, lay your gifts before the King:  
Alleluia, Alleluia,  
Alleluia, Alleluia, Alleluia!

For man was meant with God to live,  
And share His love, glad tidings give.  
Alleluia, Alleluia.  
Let men no more in darkness grope;  
Come, fill the world with joy and hope.  
Alleluia, Alleluia,  
Alleluia, Alleluia, Alleluia!

Let every battle flag be furled,  
The Prince of Peace shall rule the world.  
Alleluia, Alleluia.  
O Christ, whose name in faith we bear,  
Help us to tell it everywhere.  
Alleluia, Alleluia,  
Alleluia, Alleluia, Alleluia!  
(Tune: *Lasst Uns Erfreuen*)

*—Frank von Christierson*

### *Good News For This New Age*

1.      Good news for this new age  
Our song of Christmas brings;  
Around this troubled world  
God's word of healing rings.  
Sing joy, sing peace, sing freedom, life,  
For Christ is born to end man's strife.
  
2.      A Child is born to save  
From sorrow, pain and sin:  
For all in evil's power  
Their human rights to win.  
Sing joy, sing peace, sing freedom, life,  
For Christ is born to end man's strife.

3. The Prince of Peace is born  
 That man, with God at one,  
 May serve his brother man,  
 And all God's will be done.  
 Sing joy, sing peace, sing freedom, life,  
 For Christ is born to end man's strife.

4. To Bethlehem, then, come,  
 Your infant Lord lies here;  
 With worship, gifts and love,  
 To honour Him draw near.  
 Sing joy, sing peace, sing freedom, life,  
 For Christ is born to end man's strife.

—Albert F. Bayly

### *God Gave Us a Child*

- I God gave us a Child  
 When our prayer sought a king.  
 When the tempest blew wild  
 God gave us a child.  
 All creation smiled  
 And new songs took wing.  
 God gave us a Child  
 When our prayer sought a king.
- II The Child grew in grace  
 Through the years of his youth.  
 In his family's embrace  
 The Child grew in grace.  
 In each human face  
 He saw hope and God's truth.  
 The Child grew in grace  
 Through the years of his youth.
- III The Child became man  
 And proclaimed heaven's will.  
 In God's loving plan  
 The Child became man  
 And his ministry ran  
 To the poor and the ill.  
 The Child became man  
 And proclaimed heaven's will.

IV That Child is our Light.  
     Gift of love to mankind.  
     When the days are night  
     That Child is our Light;  
     Our pathway grows bright,  
         All our fears lie behind.  
     That Child is our Light,  
     Gift of love to mankind.

—Benjamin Caulfield

## Hymn Writing Today

FREDERICK PRATT GREEN

I HAVE BEEN ASKED to tell you how a modren hymn writer approaches his task. I can only do this by telling you how I myself approach it. As one who did not start by writing hymns in earnest until late in life, after a long apprenticeship in the workshop of poetry and because my friends insisted that new hymns were needed, it is quite natural that I should be interested in the relationship between poetry and hymn writing.

A poet writes to please himself and to satisfy his creative impulse. If he wants his poetry to be read, and therefore to be published, he will be compelled to give some thought to the problem of communication, to "getting it across," but this will be for him a secondary matter.

The hymn-writer, on the other hand, is primarily concerned with "getting it across." He must write with sufficient clarity for a congregation to do two things at once: grasp the meaning of his words and sing a tune. The poet can afford a degree of obscurity denied the hymn-writer. It's relief, in Newman's poem we have turned into a hymn, to pass from the obscurity of

O generous love! that he who smote  
     in man for man the foe  
     the double agony in man  
         for man should undergo

to the simplicity of

*The author of this article is a Methodist minister in England, and is recognized as one of that land's best modern hymn writers. The article first appeared in The Methodist Recorder (England), and is reprinted here by permission.*

And in the garden secretly  
 and on the cross on high  
 should teach his brethren and inspire  
 to suffer and to die.

The greatest hymns are masterpieces of profound simplicity. The trouble is, in aiming at profound simplicity it is all too easy to achieve only the commonplace and the trite.

The hymn-writer, of course, is limited in other ways. The poet is free to write about anything which stirs his imagination, and he lets his poem take the appropriate shape. But the hymn-writer is not only restricted to the field of religion, however widely this is interpreted; he has also to subject himself to strict metrical forms. He can scarcely ever allow himself those variations within a metre which the poet so skilfully uses to avoid monotony. With the best will in the world, it is almost impossible to get the accent on the right note in every verse!

Ideally the hymn should fit the tune like a glove. How beautifully Gustav Holst's CRANHAM fits the first verse of "In the bleak midwinter!" That it doesn't fit the second verse wasn't his fault but Christina Rossetti's, and only hers because we have turned her poem into a hymn. This is why—if I may indulge in a personal confession—I prefer to write a hymn to a tune than to write the hymn and then try to find a suitable tune. Thus, very recently, a friend waved EAST ACKLAM in my face and challenged me to write a harvest hymn to fit it. This is the way I like to write a hymn; but it is not all the way in which I would write a poem.

What about the *modern* hymn writer? What makes a hymn-writer modern is not that he happens to write in 1970 but that he is in sympathy with contemporary Christian attitudes and expresses himself, as far as possible in a hymn, in the modern idiom.

By "contemporary Christian attitudes" I mean a less anthropomorphic conception of God; I mean a realization that the Church must be a Base for Operations in the world as well as an Ark of Safety for the faithful; I mean a discipleship which regards Jesus as not just the Man for Ourselves but as the Man for Others. I mean sharing the humanism of the age without accepting the conclusion that there is no God to praise.

We all agree that the classconsciousness of Mrs. Alexander's famous lines

The rich man in his castle,  
 the poor man at his gate,  
 God made them high and lowly  
 and ordered their estate

is intolerable to-day, and that her admonition

Christian children all must be  
mild, obedient, good as he

is pleasantly quaint in a carol but equally intolerable on all other counts. As an example of a modern hymn take no 67 in *Hymns and Songs*, which begins—

That God who rules this earth  
gave life to every race;  
he chose its day of birth,  
the colour of its face;  
so none may claim superior grade  
within the family he's made.

That is modern because it expresses, in present-day language, our concern about racial equality. Perhaps if Mrs. Alexander had lived today she would have written like Richard Jones, or like Geoffrey Ainger, whose lovely carol (*HS* 76) is plainly modern:

Truth of our life, Mary's child,  
you tell us God is good;  
prove it is true, Mary's child,  
go to your cross of wood.

You will notice, with approval, that Mr. Ainger had to write his own tune to it. Or did he begin with the tune? I wish I knew!

Whether the modern hymn-writer—and perhaps specially the folk-hymn writer—has achieved a breakthrough remains to be seen. It also remains to be seen whether the hymn itself, in any recognizable form, will survive an age which looks like computerizing the numinous out of religion.

### Book Reviews

*Lowered Hymn Settings*, edited by Louis Nuechterlein; published by John Kahler; 82 pages; \$5.75.

Many organists will welcome this handy volume of "lowered hymn settings" that Louis Nuechterlein has provided for 335 hymns in the *Lutheran Hymnal* (Concordia Press, St. Louis, 1941). His 155 tunes are

legibly reproduced in script, the work of Jean Kovach. These tunes cover the entire 335 hymns since many can be used for more than one text. A ten-page preface gives a number of helpful suggestions regarding the playing and singing of the hymns. Copies may be obtained by writing to: "Lowered Hymn Settings," Box 157, Cheshire, Conn. 06410.

F. S. C.

100 *Hymns for Today*, published by William Clowes & Sons, Ltd., London, England, for the Proprietors of *Hymns Ancient and Modern*; 1969.

This supplement to the venerable *H.A.&M.* is quite similar in purpose and format to *Hymns and Songs* (supplement to the British Methodist hymnal) reviewed in *The Hymn*, July, 1970, and a certain amount of duplication exists between the two. The hymns (arranged in alphabetical order, as the British often do) are not strictly "contemporary," though largely from this century. In fact, Charles Wesley is represented. However, the vocabulary and imagery are recognizable to the twentieth-century churchman. Praise, affirmations about Christ, about commitment, about the Holy Spirit, about the sanctity of daily life, and about the ailments of modern society are frequent subjects. Current renewal of interest in the centrality of the Eucharist is also evident. Such recent theological phrases as *Ground of Being, the Man for others*, and so forth, are found here.

A few of these hymns are well known in this country (including "God of grace and God of glory") and some have come from the accumulations of the Hymn Society, but the larger number are not familiar to us.

The tunes come from an even greater diversity of sources, more past than present. While Sydney Carter and Patrick Appleford are here, most of the recent tunes are not far afield from the mainstream of British hymn tunes. Again the strength of melodies that have survived several centuries is apparent

in contrast to most modern attempts. An interesting combination weds a text beginning "Sing we a song of high revolt" with CANNONS, written originally by Handel for one of the Wesley hymns. This is by no means a "pop" collection, but serious contemporary hymnody.

—H. MYRON BRAUN

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*Rejoice Always*, by Albert F. Bayly, address: The Manse, Town Street, Thaxted, Dunmow, Essex, England.

The Rev. Mr. Bayly, well-known British minister and writer of hymns, is an honorary fellow of Westminster Choir College, Princeton, N. J., and a frequent contributor of new texts in the "searches" of the Hymn Society of America of which he is an active member. . . . In 1950, Mr. Bayly issued his first volume of hymns under the title, "Rejoice, O People"; in 1967 he published a supplement to that volume and titled it "Again I Say Rejoice." Hymns from both these publications are appearing in several recently published hymnals throughout the English-speaking world. This year Mr. Bayly has published a second supplement of 21 hymns and verse—and they are of the same quality as his earlier compositions. Several of the new supplements are Christmas carols and hymns. One of these—"Good News For This New Age" appears on another page of this issue of *The Hymn*. Copies of "Rejoice Always," bound together with "Again I Say Rejoice," may be secured directly from Mr. Bayly, at the address above; price 50 pence plus postage.

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*The Choral Revival in The Anglican Church (1839-1872).* By Bernarr Rainbow, New York, Oxford University Press. Price \$8.50.

Bernarr Rainbow's survey is the sixth in a series of studies of English Church Music edited by Erik Routley. A preceding volume discusses the 1650-1750 period and Rainbow the years 1839-1872 as the era of the Choral Revival in the Anglican Church. The author accepts the definition of the Choral Service found in the *Parish Choir*, a contemporary periodical as "a mode of celebrating the public service by both priest and people in which they sing all portions allotted to each respectively."

The author is director of music at the College of St. Mark and St. John, Chelsea, where Thomas Helmore held a similar position in 1840. Here he found an 1849 diary of Helmore, in a most unlikely place, the lumber room of the college. The diary listed the music sung in the chapel during the year, music far in advance of what was customarily sung at the time. In seeking the conditions that made these daily programs possible, Rainbow realized that there was a new movement in the process of development and he sought the causes that made such progress possible. The beginnings of the revival stemmed from the Oxford Movement, but to his mind a complementary part of the progress resulted from a program of national education sponsored by the government. In 1841 the state inaugurated a series of massed music classes under John Hullah's direction that provided in time the body of amateur singers

that made a choral revival possible.

Some chapters concern the stages of the revival, others give specific attention to the college chapels and cathedrals. Cambridge which produced the leaders of the Ecclesiological Society, a later influence, is discussed at length as a further factor of success. Other chapters concern the part of outstanding leaders. These in addition to Thomas Helmore include his brother, Frederick Helmore, described as the "Musical Missionary," Frederick Oakeley, Robert Pruitt and the Society of Promoting Christian Music, William J. E. Bennett, Sir Frederick Gore Ouseley, John M. Neale, John Jebb and Samuel S. Wesley.

Rainbow assigns 1839, as the beginning of the revival, the year Frederick Oakeley began his ministry at the Margaret Chapel, Marylebone, and 1872 as a fitting closing date, a time when the original intent of the Tractarians were no longer the primary directives. Oakeley and Helmore favored the use of Gregorian Tones for the choral service, while John Jebb, S. S. Wesley among others, strongly opposed them, preferring harmonized Anglican Chants. Wesley speaks of the Gregorian music as "barbarian" and Robert Pruitt in the *Parish Choir*, considered the tones unpractical. Pruitt, however, was strongly criticised, and in the second volume of the *Parish Choir*, a discussion of the Gregorian Tones appeared in detail. In these years references are made to the Sarum version since this was thought to be distinctively English, but later they discovered the Sarum rite to be fundamentally Roman. The author seems

to have overlooked the 1850-1860 interest in Gregorian Chant which spread from the continent to the English "Gregorians" such as Helmore, Henry Gauntlett, and Charles Child Spenser, et al. He does however make reference to the *Hymnal Noted* which revived the hymn melodies.

The early years of the movement also show a divergent approach, for the Temple Choir in 1840 had a robed choir of men and boys. Here Jebb's ideas prevailed for his conception of the term "choral service" was synonymous with the "cathedral service." Jebb's *Choral Service*, as well as S. S. Wesley's historic rebuke of the lowly state of cathedral music aided this phase of the revival. A chapter on Maturity and Decadence, the so-called third stage speaks of the new churches planned with a double row of choir stalls which the parish authorities strove to fill with the voluntary choristers made available by Hullah's pioneering efforts.

The main theme is enlivened by many sidelights of later phases of the Oxford Movement and references to liturgy, architecture, and in a lesser degree social conditions. While most are identified by their full Christian names, some of the principals are mentioned only by initials. The book is the outgrowth of an earlier doctoral thesis and bears these marks in its copious citations, some three or four to many pages. The fuller notes are less numerous and are not disturbing to the reader. The *Parish Choir* has been fine-combed and detailed information from its pages is given in an appendix along with other

matters concerning these years.

Many books are mentioned as worthy additions to one's library. Rainbow's *Choral Revival* is one of them for those interested in the church music and the movements affecting it during these years. For many this study will stand as a representative volume of the series.

*J. Vincent Higginson*

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*Gesangbuch für die Evangelisch-methodistische Kirche (Hymnal for the Protestant Methodist Church).* Stuttgart: Christliches Verlagshaus, 1969.

Although Methodists are one of the two largest Protestant denominations in America, in Germany they are a small church of approximately 70,000 members in the West and 30,000 in the East. Because of this relatively small number, many Germans erroneously regard Methodists (as well as Baptists) as a sect. An examination of their new hymnal, however, reveals that German Methodists adhere very much to the historic German Protestant tradition in hymnody while they are also receptive to twentieth century expressions of church song.

In comparison to the standard full-sized American hymnal, this Methodist hymnal (as other German hymnals) is small, measuring only about 4 by 6 inches. In contrast to the presently used German Lutheran hymnal, the *Evangelisches Kirchengesangbuch* (EKG), the hymns are given here in full 4-part harmony rather than the melody only. The hymns appear topically in 5 divisions: The Church Year, Worship,

The Christian Life (Christ's call and man's response), Christian Discipleship and Special Occasions. The hymns are followed by selected Scripture readings, an alphabetical first-line index and a feature of German hymnals not commonly found in America: a section offering biographical sketches (ranging from one to a half dozen sentences) of the authors and composers of the hymns. This section could prove useful to the average worshiper in stimulating more interest in the background of the hymns. Unfortunately, the information given on the few American hymnists represented leaves much to be desired. For example, other than birth and death data, Lowell Mason appears here as merely "editor of Baptist hymnals" and William B. Bradbury as "American manufacturer of musical instruments."

The 1969 German Methodist hymnal, which replaces their hymnal of 1926, contains 661 numbered selections, more than 160 less than in the 1926 hymnal. In general there is an increase of hymns from the 16th and 17th centuries and a decrease from the 18th and 19th centuries. This is illustrated by a comparison of the number of hymns by the following hymnists found in the 1926 and 1969 hymnals: Luther (from 6 to 17), Nikolaus Herman (1-10), Gerhardt (22-29), and Crüger (7-19); and from the latter two centuries: Freylinghausen (10-3), Schmolck (24-7), K. J. Philipp Spitta (15-12) and Lowell Mason (3-1). Although one might expect a large number of translated hymns of Charles Wesley in a German Methodist hymnal, there are only six

here, the same number as in its 1926 predecessor.

One finds evidence in this new Methodist hymnal of the careful scholarship exemplified in the Lutheran EKG, but a tendency to avoid what some would regard as overbearing. Instead of the asterisks used in the EKG to explain archaic or obscure words, the Methodist hymnal either changes the words or leaves them without explanation. The older chorales are largely given in their original in this new hymnal instead of the isorhythmic "four-square" alterations which appeared later under the influence of German Rationalism. Yet this hymnal does not print the Gregorian melodies (such as Luther's to the German "Agnus Dei") in a Gregorian notation as in the EGK. In the case of the "Passion Chorale" the Methodist hymnal provides a choice between Hassler's original rhythm and meter and the later 4/4 version more familiar to American congregations. The one Reformation chorale which this reviewer had found here in a version differing from the original printed sources is Luther's "Ein feste Burg," but even this hymn is provided a rhythmic flexibility that is more singable than the fermata-laden version of most American hymnals. Although the 16th-century printed sources of "Ein feste Burg" give the complicated version of the EKG, it is perhaps yet an open question as to whether the Reformation period congregations sang this chorale as printed, particularly the complicated rhythm at the beginning of the Abgesang.

In this hymnal are two melodies of Bach but no Bach harmoniza-

tions. The hymns are given simple harmonizations designed to enhance the rhythmic flow in congregational singing. A few of the hymns are intended for unison singing; these are so indicated by printing the first stanza above rather than between the staves.

One receives the impression from the EKG and from most hymnological works that relatively little hymn-writing activity has taken place in twentieth-century Germany; this is boldly contradicted by this new Methodist hymnal, which contains works of more than fifty German hymnists of this century. Among the more frequently represented of these hymnists are: Jochen Klepper (1902-42), 9 texts, whose hymns provided a significant Christian witness during the Hitler years; Karl Layer (bn. 1930), 2 texts and 11 tunes, a Methodist pastor in Munich; Johannes Petzold (bn. 1912), 6 tunes, a well-known Lutheran church musician whose works have been published by Concordia; Arno Pötzsch (1900-56), 12 texts, a Moravian pastor; Otto Riethmüller (1887-1938), 7 texts and 1 tune, a Lutheran pastor and compiler of youth hymnals; Rudolf A. Schröder (1878-1962), 8 texts, an architect and later a painter and poet; and several church musicians active in the German inter-denominational church music organization known as the Christliches Sängerbund: August Rücker (1871-1952), 12 texts and 4 tunes; Herbert Beuerle (bn. 1911), 7 tunes; and Paul E. Ruppel (bn. 1913), 7 tunes.

The hymns from England and America are largely grouped in the last division of this hymnal entitled "Aus der Väter Tagen," indicating

their use from the early days of German Methodism. These hymns range from translations of "Abide with me" and "Rock of Ages" to "I need thee every hour" and "Work for the night is coming." As reported to this reviewer, the reduction of the number of these hymns from the number found in the 1926 hymnal was disappointing to a number of German Methodists. On the whole, however, this new hymnal has reportedly been quite positively received.

This new German Methodist hymnal to this reviewer is additional evidence of the need for more contact and communication between those concerned with church song in English- and German-speaking lands, for there is much that we can learn from each other.

### Hymnic News

*An ode to world peace* has been commissioned by U.N. Secretary-General Thant for presentation at the U.N. anniversary concert in New York on October 24. The poet W. H. Auden is reported to have completed the text entitled "Hymn" in three stanzas. The music is being written by Pablo Casals at his home in San Juan, Puerto Rico. The theme of the production is "Music as an instrument of international harmony." It is said to be inspired by the preamble to the U.N. Charter in which the organization is dedicated to the promotion of peace, tolerance, and the worth and dignity of the individual.

*Errata.* The footnote on page 80 of *The Hymn* (July 1971) concerning William A. Dudde, author of the article on Dr. Luther D. Reed, erred in noting Mr. Dudde as a minister: he is a layman, a musician with a doctorate in music, and organist of Trinity Lutheran Church, Norristown, Pa. Neither was he a pupil of Dr. Reed: he was an instructor for some years in the Lutheran Theological Seminary of which Dr. Reed is president emeritus.

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*A new international group interested in furthering Lutheran church music was organized at the Lutheran Church Music Congress in June, 1971, at The Hague, Netherlands. The new group has been named "Ecclesia Cantans." It will bring into close association three established organizations: The Lutheran Society for Worship, Music, and the Arts (located on the campus of Valparaiso University in Valparaiso, Ind.); Nordiska Kyrkomusikradet (Scandinavian countries); and Mitteleuropaeische Kantakte fuer Evangelische Kirchenmusik (continental Europe). Purposes of "Ecclesia Cantans" include the exchange of news about developments in church music in the several countries, and the discussion of common problems through correspondence and through the pages of church music journals. Personal acquaintances across national boundaries will be a desirable by-product.*

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Production of a *common service book and hymnal* to unify the worship of all Lutherans in North America was endorsed by the Lutheran Church-Missouri Synod at its 49th convention in Milwaukee, Wis. The resolution urged the Inter-Lutheran Commission on Worship to proceed with the preparation of the volume immediately and expressed the hope that 1975 could be set as the target date for completion of the project.

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### Jesus, See Thy Children

(6.5.6.5)

JESUS, see Thy children  
Kneeling here to-night,  
Waiting for Thy blessing  
In the fading light.

We are young and helpless,  
And we need Thy grace;  
Help us, gentle Saviour,  
From Thy holy place.

Oft within the temple,  
In the days of yore,  
Thou didst with Thy parents  
Worship and adore.

Hear us, then, O Saviour  
Ere we go to rest;  
Lay Thy hand upon us,  
Make us truly blest.

*Thomas Tiplady*

# The Hymn

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